SAN FRANCISCO ART ASSOCIATION
BULLETIN
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Montalvo Foundation Organized

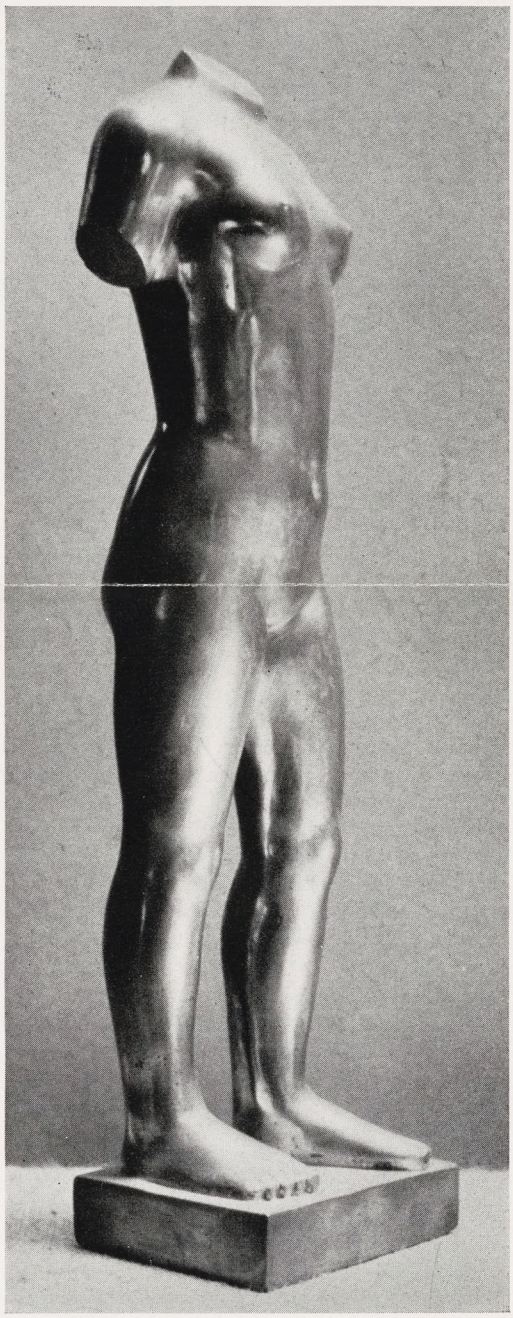
By Anne Dodge Bailhache

Seven years ago the Hon. James D. Phelan, one of California's most distinguished and best loved citizens, bequeathed to the San Francisco Art Association his country home, Villa Montalvo, an estate of approximately two hundred and twenty-five acres, lying in the foothills of the Santa Clara Valley near Saratoga, California.

For many years this hospitable place, which commands a panoramic view of beautiful orchard country, had been a rendezvous for distinguished visitors to California. Men of letters, artists, composers, poets, musicians and statesmen of a past generation had all found welcome upon its threshold; and in this manner it came to have a tradition of hospitality and friendly sojourn. To perpetuate this traditional function, Senator Phelan stipulated in his bequest that the Villa Montalvo should be used in some manner for the benefit of artists, writers, musicians and others working in the various Cultural Arts—the San Francisco Art Association to determine upon the method by which this might best be accomplished.

During these intervening years, much thought and energy have been concentrated upon a search for the plan which would not only meet the desires of the donor, but also meet the requirements of a changed and constantly changing economic and social condition. The responsibility of the present to both the past and the future has not been underestimated. While the empty buildings have kept their vigil upon the hill, interrupted in their brooding solitude only by occasional picnic groups and the daily visits of gardeners who cared for the vast expanse of lawn and the seasonal reappearance of flowers and fruits, many plans have been formulated, analyzed and discarded by the Montalvo Committee of the Art Association. Their search was for a plan which would realize fully the stipulated requirements and which would be functionally and economically feasible.

The accepted plan herein presented is the result of these deliberations. The Montalvo Committee and the Board of Directors of the



Torso in Bronze. *Legion of Honor Galleries.*
By Brents Carlton

Art Association believe it to be sufficiently comprehensive to act as a sound base upon which to build, and sufficiently plastic in form to be readily modified to meet the requirements of the future.

Briefly stated, the plan involves the creation of what will be known as the *Montalvo Foundation of the San Francisco Art Association*, this Foundation to function as a housing center for projects of a creative, educational and cultural character. These projects are classified as follows:

"Section I—Residence Units.

"Section II—Master Summer Courses in the various arts, including Music, Drama and Stage Technique, Landscape Painting, Literature, the Art of the Dance and Landscape Architecture.

"Section III—The organization of a local group, whose activities are directed toward the development of an educational and cultural program which will be of aesthetic value to the Community as a whole."

Under Section I it is planned that each residence unit shall consist of a studio, bedroom, kitchenette with dining alcove and bath. These self-sustaining units will be available for those workers in the various creative fields who are found eligible for residence at the Foundation while engaged upon some specific program of a creative nature.

Under Section II of the plan, Master Courses in the Arts already specified will be available for professional artists, these courses to be under the direction of distinguished visiting instructors in the various departments. During a six weeks' period, each summer, the Foundation will become a laboratory of the Arts, a center for intensive instruction and experimental work. If the functional possibilities of the Foundation permit, certain related courses may be held concurrently; others will be scheduled on a rotating plan.

Section III provides for the educational and cultural growth of the Communities closely adjacent to the Montalvo Foundation. Lectures, concerts and exhibitions as well as audition of Master Summer Courses may be expected to play an important part in enriching the lives of those who cannot readily avail themselves of the educational and cultural programs provided for the benefit of those who live in or near the metropolitan centers.

The problem of what to do at Montalvo having been solved in its initial stages, the second, and larger problem, which concerns the execution of the first, now confronts the Art Association. The words "function," "mood," "program," "legibility," etc., appear frequently in the numerous reports, but the fabric upon which the whole design is embroidered is called "ways and means." The necessity for a "long range" attitude can readily be seen. To grow slowly is to grow wisely. To grow only as the need for growth develops is the basic principle upon which the plan has been built. Changing years with their own requirements may eventually change the pattern of the original plan. For the present, the functional relationships of the whole are interchangeable. If actual development in any section reveals its impracticability it may be abandoned without sacrifice of the whole.

In summing up, the Art Association believes that the *Montalvo Foundation*, wisely built and carefully administered, may be expected to contribute something distinguished and significant, not only to California, but to the entire country as well, and that the nebulous dream of a kindly and generous man may exert a permanent influence upon the Arts of the Western World.

Letter from Provence

From JACK WILKINSON

The following is a letter to the BULLETIN *Editor. A collection of recent drawings and paintings by Jack Wilkinson, some executed in the "Van Gogh Country," are now on display at Courvoisier's.*

Aix en Provence, France,
September 8, 1938.

I AM writing a few observations of my trip to Provence. I can think of no other subject. Once here, one is completely absorbed in the delightful pattern of the countryside.

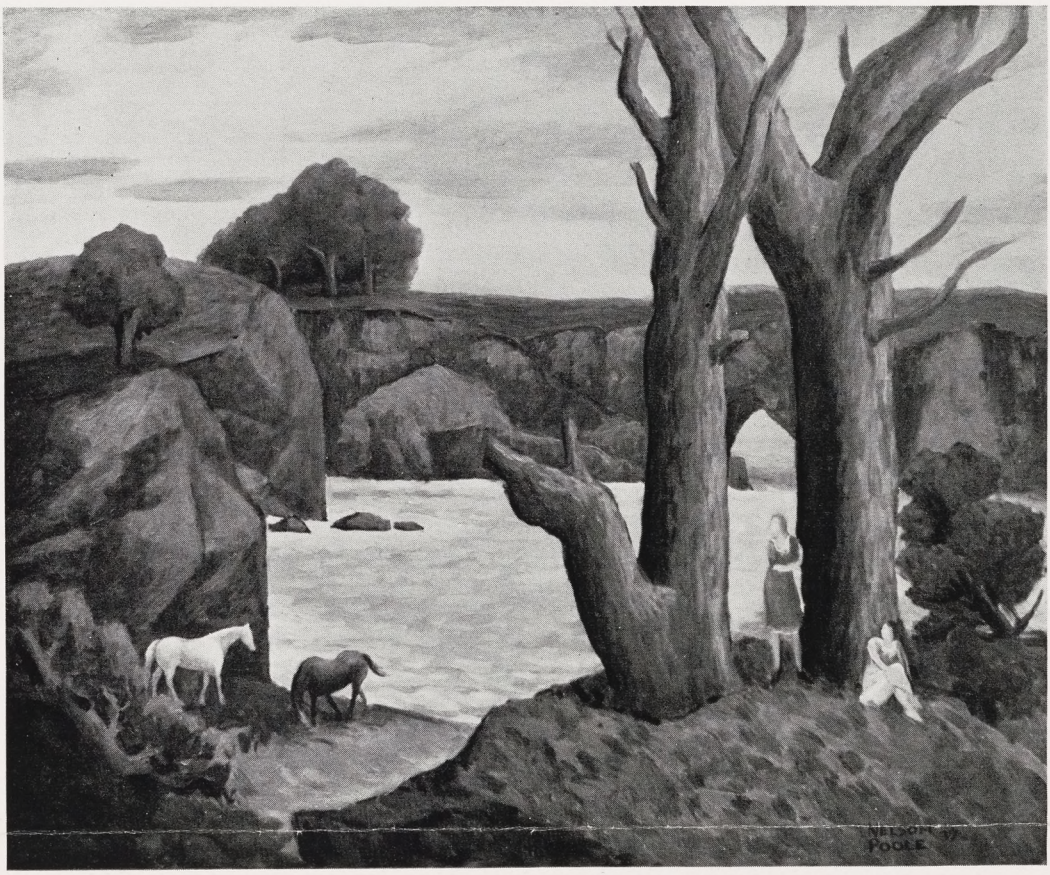
My last morning in Paris was painfully characteristic of a comic railway station drama. My frantic follies terminated in my missing the train. Another, although a much slower one, was to depart in an hour; so I did not feel too ridiculous.

This train bulged with emigrating humanity. Following a peasant as overladen and optimistic as myself, we made a thorough quest for a seat. The stuffed corridors of the innumerable cars were indicative enough of hopelessness, and the sharp barbs on my easel were making me definitely unpopular. Eventually I reconciled myself to standing.

Six hours later the crawling wreck reached Kijon, where the Fates, relenting slightly, supplied a seat. From then on, the unconcerned creature rolled along, stopping everywhere, indifferently backing off to sidings to let its more ambitious brethren pass.

When night fell, the sky, which had all

(Continued on Page 4, Col. 1)



The Pointed Arch. *San Francisco Museum of Art, After October 25th.*
By NELSON POOLE

Members Exhibitions

The Art Association Gallery at the San Francisco Museum of Art is now showing an exhibition by Margaret Bruton, including oils, guaches and water colors. It is a fine, colorful exhibition, one of the most stimulating of recent months. A collection of oils by Nelson Poole opens October 12th and runs through October 25th. Frances Lieberman's exhibition opens October 26th through November 8th.

This small gallery continues to be one of the vital spots in the museum. It has with but few exceptions maintained an excellent standard.

The Exhibition of Paintings by Rinaldo Cuneo and Sculpture by Brents Carlton, now showing at the Legion of Honor (through October 12th), is an important one—much of it is recent work and worth the long uphill walk that a trip to the Legion entails.

During September an exhibition of etchings and lithographs by Julius Pommer and Ed. Hagedorn were on display at the De Young Museum.

Student Work on Tour

A representative collection of work by advanced students of the School is now on exhibition in the new galleries of the Boise Art Association at Boise, Idaho. The show includes examples of drawing in all mediums, painting in oil and water color, lithographs, designs and textiles, and photographs of sculpture and ceramic work. A letter from the President of this Association in Idaho indicates enthusiastic reception of our School exhibit.

After the showing at Boise plans are being made to send it on tour to a number of California High Schools and Junior Colleges, including Fresno, Bakersfield, Redding, Marysville, and other points.

We believe these exhibitions constitute the best of all means of making the School known to art students of the West.

In our own School gallery an exhibition of fifty prints (mostly lithographs) from the Chicago Artists Group will be on view from October 10th through the month. L. F. R.

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Montalvo

THE BULLETIN presents this month the first tentative plans for the realization of the Montalvo Estate as an Art Foundation. For years, since its acquisition by the Art Association, Montalvo has presented a problem of tremendous interest and importance. The artists of the Bay Region will undoubtedly welcome the news that the ideals as presented in the bequest of the late Senator Phelan are now being put into effect.

The plan, as outlined by Anne Bailhache, who has, for years, been chairman of the Montalvo Committee, and who has been appointed director of the enterprise, is a practical one and should meet with hearty and sympathetic support. Work on the residence unit has already been started and it is quite possible that the coming summer will witness its occupancy.

The development of Montalvo as an Art Foundation is a challenge. Indeed, its possibilities are so vast and like opportunities in the West so negligible, that its success seems almost assured. It is with real pleasure that we publish this first announcement. M. R.

Letter from Provence

(Continued from Page 2)

day been black and foreboding enough, broke into a furious electrical storm. We were now in a lovely narrow valley. The wind, full of rain, slashed down from the mountains. Cypresses stricken with the double impacts, swayed and shook, black savages in a tormented ceremonial. Forked lightning slashed the sky, the vibrant gashes striking on every side of the train. This lethargic vehicle suddenly became desperately resolved to escape the inferno. Its bony spine rocked, the wheels throbbed a deafening din, but pitifully inadequate against the continuous riot of thunder.

Soon it was over. The lightning ceased its vindictive forkedness and became content in broad friendly flashes, illuminating instantaneously, with a soft violet haze, the crouching little farmhouses. The rain ceased. The moon appeared, misty with clouds, wary and misshapen—a rheumy old eye. It was past midnight when we reached Avignon, my first stop in Provence.

Provence is the antithesis of Paris. In Paris, nature does not exist. Everything there has been created by tasteful human hands. And even the clouds realize this, forming in graceful strands to enhance man's architecture. But here, Nature plays her role with such animation and vitality that she dominates the stage. Paradoxically, impulsive and civilized, abandoned and cultivated, it is yet a role so human that one can aspire to learn something of it.

This is the sporting ground of the Winds. The hard, crispy Mistral's eternal struggle to keep out the murky, humid African currents invariably results in the fiery warfare I have described. The morning after the invasion, the Mistral, a little spent, but proud and triumphant, blew his offering of clear sparkling sunshine.

The paysan's sentiment toward this celebrated and omnipotent wind is not in the least superstitious or extra-religious. But, none-theless, he recognizes its personality—a formidable overseer. Anything slightly extraordinary in his physical life is attributed to the Mistral. Thus, if he be especially fatigued or especially active, the Mistral bears the responsibility. If he catches a cold, or cures one, sleeps better or sleeps worse—the Mistral is the cause.

I am content that I have a satisfactory theory for Van Gogh's madness; I think Van Gogh went insane trying to keep his easel upright. True, Cezanne could paint outdoors here—in the wind—and still keep some of his reason, but it made a sour, warped character of him.

Each of the dozen canvases I have painted here is unhappily crusted with gravel, leaves and dry grass, sad testimonials to remind me of the one brief, nebulous impression I had of their loveliness. When overcome by the temptation to step back a few paces, I experienced but a moment of self-congratulation, for the Mistral got to work, while I expended my fury in well-stocked profanity.

But how can one curse the Mistral, since it brings the pure mountain air which accounts for the vibrancy of color in Provence? Its troublesome strength, too, is the secret of this landscape's expressive animation.

I see I have already written too much—yet I have said nothing of aesthetics, politics, or the amazing quantity of bread eaten and sleep slept by these Provencals. More later.

Sincerely, J. W.

The Peak. *Legion of Honor Galleries.*
By RINALDO CUNEO

Students Present Mosaic Panels to School

Six mosaic panels, completed by the WPA Federal Art Project, were formally presented to the Oakland High School on September 30. Designed by Joseph Sheridan and executed under the direction of Clifford Pyle, the mosaics are divided into two panels, "Forces of Science" and "Forces of Nature."

The materials are a combination of glazed tile and glass, some of the colors being fired especially to suit the needs of this design. By conservative estimate, these two tile and glass mosaic units would cost $8,000 if designed and executed without the assistance of the Federal Art Project. The cost of both panels to the student body of the Oakland High School has been less than $200.

Dr. L. P. Farris, Principal of Oakland High School, states: "It is gratifying to find students taking a vital interest in the art work of our times. . . . These mosaics given to our school by the graduating classes of summer '37 and winter 38 are one of the finest cultural contributions that our institution has received for many years. These students are to be wholeheartedly commended."

Taft High School Selects Local Artists' Work

Ten paintings and twenty lithographs by local WPA Federal Art Project Artists have been selected by the Taft High School on the Federal Art Project permanent loan basis. The paintings, made up of watercolors and oils, include the work of Farwell Taylor, Herman Volz, Serge Scherbakoff, John Garrety, Sophie Brannan, Robert Spray, William Jones, Dong Kingman and Andre Rexroth.

The artists whose lithographs are represented are George Gaethke, Arthur Murphy, Lawrence Holmberg, Marian Simpson, Katherine Uhl, Pauline Stinson and Moira Wallace. San Francisco wood engravers are represented by Charles Surendorf, and the local etchers by Julius Pommer.

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Current Exhibitions in Local Galleries

Amberg-Hirth, 165 Post Street: Ceramics, by Ernst Nussbaum. Wood Carvings, by Bob Harbison.

Artists' Cooperative League, 166 Geary Street: October 3-17, Water Colors, by Nicolai Hetrova.

California Palace of the Legion of Honor, Lincoln Park: Opening October 1, California Artists' Exhibition. Opening October 13, Seventeenth Annual Water Color Exhibition (Circulated by the Chicago Art Institute). Continuing through October 12, Paintings, by Rinaldo Cuneo, and Sculpture, by Brents Carlton.

California School of Fine Arts, 800 Chestnut St.: Continuing through October 8, Water Colors, by four students. October 10, through the month, Chicago Artists' Group, Lithographs and Prints.

City of Paris Gallery, corner Geary and Stockton Streets: General Show of Etchings.

Courvoisier Galleries, 133 Geary Street: Balinese Wood Carvings and Sculpture.

De Young Memorial Museum, Golden Gate Park: Continuing through October 17, Frobenius Collection of Prehistoric Rock Pictures. Throughout the month, Three Centuries of Rare Old European and American Silver.

Duncan, Vail Company, 116 Kearny Street: Opening October 12 and continuing for two weeks, Water Colors, by Ronald Mueller. Opening October 26 and continuing for two weeks, Oils, by Irving Sinclair.

Gump Galleries, 246 Post Street: October 1-8, General Show. October 10 through the month, Oils and Water Colors, by Hamilton Wolf.

Oakland Art Gallery, Municipal Auditorium, Oakland: October 2-30, Sixth Annual Exhibition of Water Colors, Pastels, Drawings and Prints.

Paul Elder Gallery, 239 Post Street: Continuing through October 5, Photographs of Galapagos, by V. W. Van Hagen. October 17 - November 5, Paintings, by Zoe and Muriel Branigan.

San Francisco Museum of Art, War Memorial, Civic Center: October 1 through 23, Exhibition of the American Institute of Architects. Continuing through October 30, Exhibition of the Original Celluloid Cut-outs for "Snow White and the Seven Dwarfs," by Walt Disney. Throughout October, Selections from the Museum's Permanent Collections.

San Francisco Art Association Gallery: Through October 11, Paintings, by Margaret Bruton. October 12 through 25, Nelson Poole. October 26 through November 8, Paintings, by Frances Lieberman.

Shell Oil Building, 100 Bush Street: Opening October 15 and continuing for two weeks, Oils, by William Hyde Irwin.

Willard E. Worden Gallery, 312 Stockton Street: Special Showing of Paintings for English and Colonial Rooms.